

joined to its fellow, and elevated with your eyes to the creative spirit? Have the flowers secured your admiration—their hues and brilliancies entranced you? And have you forgotten they are but the prisms upon which rays of light are playing from a source superior to them and to you?—Have your knees been bent and your body prostrate over ruins and fragments, tracing the curious pavement—the overthrown relic—the monumental bras, before they were bent and prostrate to Him

whose worship led the magic of man's handiwork?—Have you seen the light only in reflections—crawled aground when you should have walked erect? If so, we wonder not that the heaven of these impurities still clings to, or lies within you. But we exhort you to cast it off; and, as a first step, we do this justice for you,—we pay into the treasury of BROTHERLY CHARITY compensation money to your account.

Does it become us, members and brothers



The Old Church of St. Marie's, Islington, restored.

of an art which has a divinity in it, to indulge in ill-mannered, ill-tempered, splenetic, and vindictive purposes, towards one another, to shut ourselves up in the jealousies and misanthropies of self-love; to chafe and struggle for dominion, and to bear down upon all, but those who yield a ready submission to our dicta, or sing the soft echo to our vociferations. Assuredly not. Our vocation is clear and well defined, our fraternizings are for the brotherhood, our obediences for the sovereignty of virtue and of art.

And now, we tell our readers that this new church of Islington, which Mr. Scoles has built, and which Mr. Pugin insists he ought not to have, built, and which he has done no little damage to by his strictures, depriving it of the contribution of many whose purses yield more to dictation in such matters than to reason or to judgment; this church of Mr. Scoles is withal a fine and noble church. We do not say it is in the style or manner which we would have chosen, but what of that? Mr. Scoles is not a man to be schooled by us, or a better man. His talent as an architect, his title to be considered a man of cultivated taste, is established. Look at his church at St. John's Wood; look at the church he built for Lord Cathorpe at Edgbaston, near Birmingham; look at his magnificent work at Stonyhurst, Lancashire; and the many others that we could mention; look at all these and let it be answered whether he is a man to be thus baited; to be thus overruled in his choice. We have examined his church at Islington, and we say again it is a noble church. The idiomatic character of the style he has chosen is well preserved; there is true Norman breeding in it—portly, majestic, solemn. Those who look at pictures, mere pictures, must be instructed that there are features which a comparison of pictures alone fails to bring out. The miniature tabernacle, drawn to a large scale upon paper, may appear as formidable as the cathedral of which it is a mere model, when reduced, as it must necessarily be, to a scale of some five-hundredth of its real magnitude; and the thing of mere prettinesses may, to the unfinking and superficial observer, have more

charm and attraction than that which excites a totally different and a loftier class of sensations, and can only excite them by a contemplation of the object itself, or by a style of delineation and description that is worthy of it. Why, St. Peter's at Rome might, by an unfair handling of the artist, be thrown into inferiority by the companion draught of a picturesque "summer-house;" and this, we are sorry to say, is the case in a great degree in Mr. Pugin's treatment of the church in question—false perspective and a false point of sight, and, as to his own suggested design, a false representation of Mr. Scoles' plan, are among the unworthy arts to which an overweening vanity and an imperious spirit, or something worse, have unhappily led Mr. Pugin; and if we add to these the unmeasured—the cruel—the opprobrious and unjust outpourings of his pen, we think we have said enough to make Mr. Pugin feel that we are entitled to his thanks for relieving the cause he espouses, and the art he professes, from the stigmas which, seen or unseen, have been felt in their consequences, and would continue to be felt, so long as this, or the better vindication to which it may give rise, wanted expression and utterance.

To justify the severe censures which, contrary to our nature, we are compelled to make, we give Mr. Pugin's own words:—

"NEW CATHOLIC CHURCH AT ISLINGTON.

"This church, so far from exhibiting the adoption of true Catholic principles, which we have had so much pleasure in describing at Masbro', is certainly the most original combination of modern deformity that has been erected for some time past for the sacred purpose of a Catholic church.

"It has been a fine opportunity thrown away; and the only consolation we can derive from its erection, is the hope that its palpable defects, by serving as an additional evidence of the absolute necessity of adhering to ancient Catholic examples in the churches we erect, may induce those in ecclesiastical authority to adopt this system in all cases, and to refuse their sanction to any modern experiments in ecclesiastical architecture.

"What renders the present case the more deplorable is the fact that an ancient Catholic parochial church, dedicated in honour of the Blessed Virgin, and in all respects suited to the present site and

wants of the congregation, formerly existed at Islington, and was demolished only a few years since, to make room for the pewed and galleried assembly room which is at present used for the parochial Protestant service.

"In the annexed plate we have given a view of this church as it would have appeared if erected upon the site of the present building; in which case it would have stood in correct canonical position, due east and west, the high altar and side chapels facing the New River, while the tower, at the extremity of the north aisle, would have imparted the true character of a parochial church to the building, without encroaching on lateral space. By the plan, which is also given in the plate, it will be perceived that the high altar could be perfectly seen from all parts of the old church; which, strangely enough, was the reason advanced for departing from ancient arrangements, and confining the congregation to the mere nave of the present design, and blocking up the space which should have been occupied by the aisles with cross walls.

"We are unwilling to attribute all the defects of this building to the architect, who has on former occasions shown himself capable of doing very much better; and who would be a valuable ally in the good cause, if he would seek to do what is positively right and correct (what Mr. Pugin thinks to be positively right and correct) rather than what may please for the moment; and we fear he has been induced to arrange this building on the same principle that artists occasionally paint family portraits, out of all harmony and proportion,—so much paid so much money. Yet surely this is quite unworthy of an ecclesiastical architect; there are not times for compromise; the English Catholics are no longer an obscure body, but stand as a light and a beacon to others who are on all sides seeking the truth; they are at the present time in a fearful state of responsibility, and so it is indeed, that by the erection of this, or similar departures from true Catholic architecture, they should afford a temporary triumph to the infidel. The church at Islington is built on the *all-front* principle of Dissenters, and is by no means equal to the Puritan edition of York Minster or the Scotch Kirk, Regent-square, though it likewise apes two domineering towers at the west end of a church which is neither collegiate, conventual, nor cathedral. The united cost of these would have erected a good massive parochial tower at the western end. Indeed this building is in all respects so painful a subject, that it would not have been introduced at all, if the exposure of error did not contribute greatly to the advancement of truth; and in the present case it seems absolutely necessary to demonstrate the fallacy of the principle which instigated its extraordinary arrangement, and to set forth the great superiority which aided churches possess in every respect over large rooms, which some persons in these days advocate strongly as the best form of religious structures."

Now, when we add to all this, that Mr. Pugin's proposal to place the old St. Marie's revived upon this site, would have been next to impracticable, that the tower would have been almost invisible, and the Church itself overtopped by the four-storied dwelling-houses that come up to it on each side; that, in fact, a mere eastern façade or "all front" was all, or nearly all, that was to be had, and that the rural simplicity which the whole thing bears in his delineation, and which is its principal charm, is a fiction of promise, as any one will readily conceive, who thinks of such a church hemmed in, in a London street row; that Mr. Pugin has himself made nearly as great a departure from the cardinal, or as he would have it the canonical point, in the disposition of his church at Derby, in placing it north and south; that at Birmingham he has also adopted the "all front style," although one side of his structure was open to him to make a display, if he had chosen; that two towers of a very superficial definition usurp the place, or rather the east, of a good massive parochial tower—though we suppose he will plead the cathedral for its apings; that this very church of his recommendation for Islington has no chancel (a point he so much sticks to), but a part boxed out from the nave—that a semicircular apse, but of inferior relative proportions to the church, has been applied by himself at Reading; that the Norman style has been aped there also, with not a few of "experiments," and no small amount of sham and deception there and elsewhere; that, in fine, the whole catalogue of defects and enormities against which Mr. Pugin is pleased to rail, has been most industriously sinned against in his own practice, and many other that are not in the catalogue;—when all this is considered, we ask if it is not an abuse that deserves this reprehension, an evil for which